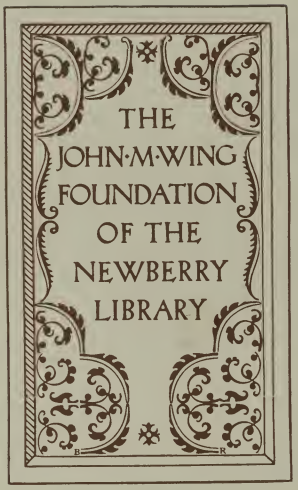
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OFFICE FOR THE EMPLOYMENT OF WOMEN,
UNDER THE PATRONAGE OF HER MAJESTY.

WOMEN COMPOSITORS:

A GUIDE

TO THE

COMPOSING ROOM.

By H. G. B.

LONDON :
THE VICTORIA PRESS, 117, PRAED STREET, W.
OFFICE FOR THE EMPLOYMENT OF WOMEN,
UNDER THE PATRONAGE OF HER MAJESTY.

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INTRODUCTION.

AMONG the many and varied employments which have of late years been opened

NOTE.

The composition of this work was done by **females** *at an average of* **20/- per week.** *The machining was done by* **men** *at* **40/- per week.**

RESULT:—The **higher** *the pay, the* **worse** *the work.*

This latter is a great consideration, as it is well known that many very suitable employments for women are rendered almost unprofitable because there is so little demand for labour in them, and so many applicants

INTRODUCTION.

AMONG the many and varied employments which have of late years been opened up for women, there are few which promise to be so remunerative and permanent as that of Printing (composing department). It is an employment which gives scope for the exercise of the highest faculties as well as the nimblest fingers; it requires but very little physical strength; it is not in any way injurious to health; it can be performed either sitting or standing; and is, at the same time, one in which there is always a demand for employés.

This latter is a great consideration, as it is well known that many very suitable employments for women are rendered almost unprofitable because there is so little demand for labour in them, and so many applicants

for each situation. We have no hesitation in saying that if women will only take up this employment with a determination to surmount any difficulties which may appear at the outset, they will find themselves in a few years in a position to demand such remuneration as few other employments can offer.

It may be objected by some that women of education will not care to be placed on the same level as journeymen compositors. This we admit, but only in a qualified sense. They need not object to being on the same level as regards remuneration (if they prove to be equally skilful), and there is no fear of their being so in any other respects.

The following pages are written for the information of such as are desirous of learning the Art of Printing. Of course they are quite elementary, but they will give a good general idea of the *modus operandi*.



OUTLINES OF COMPOSITORS' WORK.

DEAR READER,

If you desire to know something about the Art of Printing, suppose you go with me on an imaginary tour of inspection round a printing office with which I am acquainted. We will suppose that you are quite ignorant of even the least fact connected with the business, and that you will not mind asking me questions as we go along.

Well, here we are, in a composing-room, which contains a great many things you have never seen before, and so, perhaps, I had better begin to tell you their names and uses.

First we notice the *frames* (see p. 35). These are wooden structures on the tops of which the cases lie in a slanting position, something like a desk. The lower part of

the frame you will notice is fitted with a rack, in which cases are kept when not in use. These allow of the cases sliding in and out like drawers.

Next we notice the *cases* (see p. 33). These are wooden trays, with cross pieces forming a number of boxes or compartments, in which the types are placed. There is an upper and a lower case. The upper has ninety-eight compartments, and contains the capitals, small capitals, figures, and accents. The lower case has fifty-three compartments, and contains the smaller or "lower case" letters, points, spaces, and quadrats.

The types in these cases are arranged so as to afford the greatest facility in composing the letters into words. On looking at them you will observe this—more particularly in the lower case. You will notice that the letters required for the words most frequently recurring, such as *and*, *the*, *this*, *that*, *there*, *them*, *then*, are placed nearest the centre of the case, so that they are the more easily "set up." We will explain this process further on.

Now let us examine the *types*. These are

small pieces of metal, on the ends of which the letter is cast, and are all of a uniform height. On the front of the stem nicks are cut, so that it is easy to see the position of the letters as they lie in their respective boxes.

The compositor takes her place in front of the case, and works standing or sitting, holding in one hand an instrument made of iron, called a *composing-stick* (see p. 34). With the other hand she takes the types as she requires them out of the boxes; ranges them on a slip of brass, called a *rule*, in her composing-stick, and putting a space to make a blank between each two words, forms one line after another, till the stick is full, when she empties it out upon the *galley* (see p. 35). A certain number of these lines are measured off into pages, several of which being ranged and wedged tight in an iron frame, called a *chase* (see p. 34), are ready for the press.

The composing-stick consists of a plate of iron about six inches long and two inches wide. On the right side of this plate is a ledge, about half an inch high, running the whole length of the plate, and serving to

sustain the letters, the backs of which are to rest against it; on the same plate are placed two other lesser pieces, one of which is contrived to slide along it, so that the two pieces may be either approached or withdrawn at pleasure, to adjust the line to the measure intended.

Before the compositor proceeds to compose, a rule, or thin slip of brass plate, cut to the length of the line, and of the same height as the letter, is placed against the ledge of the composing-stick for the letter to bear immediately against.

Being thus prepared, the compositor, with the copy lying before her, and the stick in her left hand, picks up with the right the letters, spaces, &c., and places them against the rule; with the thumb of the left hand she presses them close to the slide, and thus keeps them tight and steady while the other hand is employed in setting in more letters; the whole being performed with a degree of expedition not easily imagined.

A line being thus composed, if it end with a word or syllable and fill the measure, needs no further care; otherwise more spaces are to

be put between the several words to justify the lines, *i.e.*, make the measure quite full so that every line may end evenly; and thus she proceeds to another line.

The spaces here used are a sort of blank, of the like dimension as the letters, but not so high, whose faces, therefore, when set, do not appear nor give any impression. They are of several kinds, according to the dimensions of the whites or intervals to be made by them, *viz.*, quadrats, to fill up a break at the end of a paragraph, or the like; em quadrats, which are square and of the thickness of an m, serving to make the distance after a period, or between sentence and sentence; en quadrats, of the thickness of an n, to be placed after colons, semicolons, exclamations, and interrogations; and thick or thin spaces, to be used between the words in justifying, as above.

The first line being completely justified, the compositor advances to the next. In order to do this, she moves the brass rule from behind the line and places it in front, and composes another line against it, after the same manner as the former: and thus

she goes on till her stick is full, when she empties it into the galley in the following manner:

Taking the rule from behind the last line, she places it before it; with her two middle fingers she squeezes the lines in the stick close, her two fore-fingers at the same time being applied on the outside of the rule: she then lifts them out of the stick, and placing her thumbs behind the first line, lifts them into the galley; taking care to disengage her thumbs without breaking the lines.

The compositor, having set the proper number of lines in the stick, and emptied them out into the galley, again fills and empties, as before. When a sufficient number of lines have been composed to fill the galley she secures it with side-stick and quoins, and having pulled a proof on the *galley-press* (see p. 36), hands it to the fore-woman with copy for reading.

The *corrections* are written on the margin of the proof, right against the line where the faults are found. There are different characters to express different corrections, as D or δ, *dele*, for anything to be effaced, or left

out. When anything is to be inserted, the place is marked in the line with a caret, ∧, and the insertion added in the margin. When a word, syllable, &c., is to be altered, it is erased from the proof, and that to be put in its place written in the margin; always observing, that if there be several mistakes in the same line the corrections in the margin must be separated by bars, or strokes, /. If a space be omitted, its place is marked with a caret, and the margin with #. If a space be wrongly placed, as in the middle of a word, the two parts are connected with a cu rve, and this mark ⁀ put in the margin. If a letter be inverted, it is expressed on the margin with ɔ. If anything be transposed, it is marked thus: *The shortest | are the | follies best;* for *the shortest follies are the best;* and in the margin is added *trs.* in a circle. If Roman characters are to be changed for italic, or *vice versa*, a line is drawn under them thus, and *Roman* or *italic* added in the margin; if to capitals, a treble line. If a word or sentence is entirely omitted, the place is marked with a caret, and the missing words written in the

margin. If the letters of a word stand too far asunder, a c u r v e is drawn under them, and in the margin is put this mark ⁀.

Where the alterations are considerable, and particularly where insertions or omissions are to be made, there usually arises a necessity for over-running. In order to do this, they must decompose, or return the lines back from the galley into the composing-stick, to be rectified accordingly.

If one or more words to be inserted in a line cannot be "got in" by changing the spaces of the line for lesser ones, part of the line must be put back into the close of the preceding one, or forward into the beginning of the subsequent one, or both, till room is obtained. If the insertion be large, several lines will need to be over-run, either backward or forward, till a break is arrived at; when, if it will not come in, a line is to be driven out.

When an omission is to be made, the contrary course must be taken. If it be but little, the compositor takes it out, and drives out the remaining matter, either by enlarging her spaces, or bestowing the beginning of the following, or the close of the preceding line

therein. If it be considerable, she may be obliged to over-run several lines before it can be driven out.

As to the faults which escape the reader and compositor, they are usually noted in what is called the *errata*.

The type, then, being composed and corrected in the galley, she measures off enough for a page, ties it up with a cord, and proceeds to the next, till all the pages required for the sheet are completed; this being done, she carries them to the imposing or correcting stone (see p. 33), there to range them in order in a chase. This is called *imposing*.

The *chase* is a rectangular iron frame of dimensions which vary according to the size of the paper to be printed on. It has two cross pieces of the same metal, called a *long* and *short* cross, mortised at each end into the frame so that they may be moved if necessary.

By the different situations of these crosses, the chase is fitted for different volumes; for quartos and octavos, one traverses the middle lengthwise, the other breadthwise, so as to intersect in the centre, which is the most customary situation; for twelves and twenty-

fours, the short cross is shifted nearer to one end of the chase. For folios, the long cross is left entirely out, and the short one placed in the middle; and for broadsides, or sheets printed on one side only, both crosses are set aside.

To dress the chase, or range and fix the pages in it, a set of furniture is made use of, consisting of reglets or slips of wood of different dimensions, which are only about half an inch high, so as to be lower than the letters. Some of these are placed at the top of the pages, and are called *heads;* others between them to form the inner margin, called *gutters;* others at the sides, called *side-sticks;* and others at the bottom, called *foot-sticks.*

The pages then being placed in order on the stone, the chase is put over them, the furniture applied between the pages and the chase in the positions above mentioned; and the whole is locked up by means of small pieces of wood, cut in wedge form, called *quoins*, which are driven with a mallet and shooting-stick to a sufficient tightness. In this condition, the work is called a *forme*, containing

more or less pages according to the size of the volume.

Before the forme is quite locked up, it is pressed down by passing a smooth piece of wood, called the *planer*, over the letters, to make their surfaces stand flat and even; and, when locked up, it is tested, to see that nothing is loose.

As there are two formes required to every sheet, when both sides are to be printed, it is necessary that they should be of exactly the same length and breadth; *i.e.*, the corresponding heads, gutters, &c., are to be equal in both formes, that the pages may fall exactly on the back of each other. This is called *register*.

Here, then, properly ends the compositor's work; the forme, thus finished, being ready to be committed to the pressman.

Besides the several kinds of letters and characters above mentioned, used in printing, there are likewise rules for division lines, borders, and head and tail-pieces, accommodated to the several kinds of letters.

The *rules* for division lines are of brass, and are made exactly the same height as the letter;

otherwise they would hinder the neighbouring letters from printing, or would themselves be hindered. These the compositor occasionally cuts into proper lengths, as her work requires.

The *borders*, or *flowers*, are a kind of ornament, in various forms, serving for the division of books, chapters, &c. Their depth is proportioned to the letter, and their length adjusted to the page; for being composed of several moveable pieces, it is easy to lengthen or shorten them.

The *head* and *tail-pieces*, either cut in wood, or cast in type metal, are used at the beginnings and endings of chapters or books.

The initial letters are sometimes cut in wood, and figured; sometimes cast like the other characters.

For the convenience of binding, printers have recourse to signatures, *i.e.*, letters of the alphabet placed at the bottom of the first page of each sheet, which show the order in which the sheets are to be bound, as well as whether the quires are complete.

And now, perhaps, you may be inclined to ask, "How long does it take a person to

learn to set up type sufficiently well to obtain employment?"

To this we would reply, that very much depends upon the age and ability of the learner. Girls who begin young, say at the age of fifteen, generally learn to set up fairly well in about twelve months, and then begin to acquire speed, so that they can set from 25,000 to 30,000 letters per week.

Those who begin later, say at about twenty years of age, should be able to do the same amount at the end of six months, for which they would receive from twelve to fifteen shillings per week, according to the conditions on which they enter as learners.

We have known some to earn twenty shillings per week after twelve months' learning, and afterwards increase to between twenty-five and thirty shillings.

We do not mean to say that every learner would make the same progress, as we have known many who have not; but, generally speaking, the deficiency arises either from a want of proper education, or a lack of anything like aptitude for business.

However, we are quite sure that persons of

fair education, who make up their minds to learn, can do so with even better results than those we have before mentioned. It is not to be expected that a business of this description can be learned without some amount of perseverance, and those who take it up must be prepared to meet with difficulties and overcome them.

For persons of more mature age there are special posts to occupy, one of which is that of forewoman. This post requires not less than six months' training, in order to learn the general routine of the work. But those who fill it must have a natural aptitude for business, and possess those qualities which are essential in governing a number of hands in any business. The remuneration would be higher in this case, though much would depend upon the ability of the individual.

The post of reader is also an important one, and requires about the same amount of training. It is essential that a reader should have a practical knowledge of at least the rudiments of printing. Moreover, a person filling this post must necessarily possess a large amount of general knowledge; must be

able to read a great variety of manuscripts, and have a quick eye to detect errors. A good reader can always obtain a high rate of remuneration.

We have now gone over the whole ground, though, perhaps, very superficially. Our object, however, is not so much to give an exhaustive treatise on the Art of Printing, as a general idea of one branch of it to those who desire to learn; and only by entering a printing office for a given time as a learner, is it possible to acquire any useful knowledge of the business.





APPENDIX I.

NUMERALS.

Numbers expressed by letters; either Roman or italic caps or lower case are used, thus—Vol. I. chap. xvii. The numerals are—

I	i		1	C	c		100
V	v		5	D	d		500
X	x		10	M	m		1000
L	l		50				

The manner of expressing numbers by numerals, is by either taking from a higher or adding to a lower numeral thus—

IV	iv		4	LX	lx		60
VI	vi		6	XC	xc		90
IX	ix		9	CX	cx		110
XI	xi		11	CD	cd		400
XIV	xiv		14	DC	dc		600
XVI	xvi		16	CM	cm		900
XX	xx		20	MC	mc		1100
XL	xl		40	MD	md		1500

LEADS REQUIRED TO EQUAL A LINE OF ANY GIVEN BODY OF TYPE.

Pearl.....One four and one eight-to-pica.
Ruby.....One four and one six-to-pica.
Nonpareil.....Two fours; three sixes; or four eights.
Emerald One four, one six, and one eight.
Minion One four and two sixes.
Brevier.....Two fours and one six.
Bourgeois Three eights and two sixes.
Long Primer Three fours; or six eights.
Small Pica Two fours and two sixes.
Pica Four fours; or six sixes.
English.....Three fours and two sixes.

ACCENTS.

The accented letters are—

Acute	á é í ó ú	Diæresis	ä ë ï ö ü
Grave	à è ì ò ù	Long	ā ē ī ō ū
Circumflex	â ê î ô û	Short	ă ĕ ĭ ŏ ŭ

French ç, Spanish ñ.

SIGNS.

The following are a few of the most common signs—

℔,	Pound weight.	—	Minus, or less.
℥,	Per	=	Equal.
@,	at	×	Multiple.
£,	pound sterling, pound *l.*	÷	Sign of division.
/,	Solidus, shilling mark.	°	Degree.
%,	Per cent.	′	Minute.
+	Plus, or more.	″	Seconds.

POINTS, ETC.

, Comma	' Apostrophe	& Short "and"
; Semicolon	- Hyphen	() Parentheses
: Colon	! Admiration	[] Brackets
. Full point	? Interrogation	☞ Fist.

METAL RULES.

En – em — 2-em —— 3-em ——— 4-em ————

BRACES.

2-em ⁀ 3-em ⁀⁀ 4-em ⁀⁀⁀ Superior ⌐ ⌢ ¬

RELATIVE SIZES OF TYPE.

Dble Pica = 2-line Small Pica.
Paragon = ,, L. Primer.
Gt. Primer = ,, Bourgeois.
English = ,, Minion.
Pica = ,, Nonpareil.

Small Pica = 2-line Ruby.
L. Primer = ,, Pearl.
Bourgeois = ,, Diamond.
Brevier = ,, Minikin.

4½ ems of Gt. Primer = 1 inch.
5½ ,, English = ,,
6 ,, Pica = ,,
7 ,, Small Pica = ,,

8⅜ ems of L. Primer = 1 inch.
9½ ,, Brevier = ,,
12 ,, Nonpareil = ,,
17⅓ ,, Diamond = ,,

TABLE showing what number of ems of any other fount will correspond in depth of body with any given number of Pica ems, from 10 ems Pica to 30.

Pica.	Small Pica.	Long Primr.	Bourg.	Brev.	Min.	Nonp.	Ruby.	Pearl.	Pica.
10	11½	12½	14	15½	17	20	23	25	10
11	12½	14	15½	17	18½	22	25½	28	11
12	14	15	17	18½	20½	24	27½	30	12
13	15	16½	18½	20	22	26	30	33	13
14	16	17½	20	21½	23½	28	32½	35	14
15	17½	19	21½	23	25½	30	34½	38	15
16	18⅓	20	23	25	27	32	37	40	16
17	19½	21⅓	24	26½	28⅓	34	39⅓	43	17
18	21	22½	25½	28	30½	36	41½	45	18
19	22	24	27	29½	32	38	44	48	19
20	23	25	28½	31	34	40	46	50	20
21	24	26⅓	30	32½	35⅓	42	48⅓	53	21
22	25½	27½	31½	34	37	44	51	55	22
23	26⅓	29	32½	35½	39	46	53	58	23
24	27½	30	34	37	40½	48	55½	60	24
25	29	31½	35½	38½	42	50	58	63	25
26	30	32½	37	40	44	52	60	65	26
27	31	34	38½	42	45½	54	62½	68	27
28	32½	35	40	43½	47½	56	65	70	28
29	33⅓	36½	41	45	49	58	67	73	29
30	34⅓	38	42½	46½	50½	60	69½	75	30

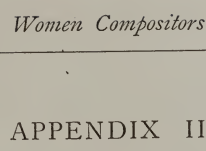
THE NUMBER OF LINES CONTAINING A THOUSAND ENS

In any body of type from Pica to Nonpareil, and from 10 to 40 Pica ems in width.

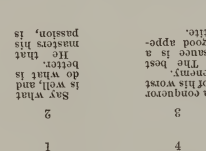
Pica. ems in width.	NUMBER OF LINES CONTAINING A THOUSAND LETTERS.						
	Pica.	Small Pica.	Long Primer.	Bourg.	Brevier.	Minion.	Nonp.
10	50	43	40	36	32	29	25
11	45	40	36	32	29	27	23
12	42	36	32	29	27	24	21
13	38	33	30	27	25	23	19
14	36	31	29	25	23	21	18
15	33	29	29	23	23	20	17
16	31	27	25	22	20	19	16
17	29	26	23	21	19	17	15
18	28	24	22	20	18	16	14
19	26	23	21	19	17	15	13
20	25	22	20	18	16	15	13
21	24	21	19	17	15	14	12
22	23	20	18	16	15	13	12
23	22	19	17	15	14	13	11
24	21	18	17	15	13	12	10
25	20	17	16	14	13	12	10
26	19	17	15	14	12	11	10
27	19	16	15	13	12	11	9
28	18	15	14	12	12	11	9
29	17	15	14	12	11	10	9
30	17	14	13	12	11	10	8
31	16	14	13	11	10	10	8
32	16	14	12	11	10	9	8
33	15	13	12	11	10	9	8
34	15	13	12	10	9	9	7
35	14	12	11	10	9	8	7
36	14	12	11	10	9	8	7
37	14	12	11	10	9	8	7
38	13	11	10	9	9	8	7
39	13	11	10	9	8	8	6
40	12	11	10	9	8	7	6

APPENDIX II.

DIAGRAMS OF IMPOSITION.



SHEET OF FOLIO, OR QUARTER SHEET OF OCTAVO.



SHEET OF QUARTO, OR HALF SHEET OF OCTAVO.

OUTER FORME.

INNER FORME.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
MAXIMS. —o:o— God words cost little, and are very valuable.	Say what is well, and do what is right. He that masters his passion, is	a conqueror of his worst enemy. Hunger is the best sauce is a good appetite.	An honest man's word is as good as his bond, an oath. He that will steal a	pin will be sure to steal them repent their better An oak is not felled at a stroke.	All are not saints who go often to church on Sundays. Take heed will surely speed.	Truth is the best law of nature. Utter not as much that you would have	to vouch for as truth. The way is smooth those that will.	Lazy folks give themselves most trouble. The wise man thinks he knows a	obliged to sell what he cannot spare. Fair and softly goes far in a day.	little, the fool thinks he knows a great deal more. The proof of the pud-	Marry in haste and repent at leisure. The more you court a man, the more	it must be as you've made your bed, so you must lie on it. The more the merrier.	stately graves. God pardon us at a dish better than evil near at hand.	Little and often fills the purse. Do what you do not want, and you may be	passion, is
										dog is in the eating. The wolf goes to steal he goes a distance from home.					

B 2

A Sheet of Octavo.

OUTER FORME.

5	20	17	8
pin will be sure to steal a far better thing. An oak is not felled at a stroke.	appear in the day. Stars are not seen by sunshine. The poor do penance	An empty belly has no ears. Jest with an ass, and he will flap you in the	to vouch for as truth The way is seldom wanting to those that will.
4	21	16	9
An honest word is far better than a careless oath. He that will steal a	for the folly of the rich. Those are best riches that adorn most happi- ness.	obliged to sell what you cannot spare. Fair and softly goes far in a day.	Lazy folks give them- selves most trouble. The wise man thinks he knows a
1	24	13	12
MAXIMS. —:o:— Good words cost little, but are very valuable. B	It is quite possible to buy gold too dearly. Enough is as good as a feast.	it must be bad for the clerk. The more you court a mean man, the more	Marry in haste and then repent at leisure. When the curate licks the knife,

INNER FORME.

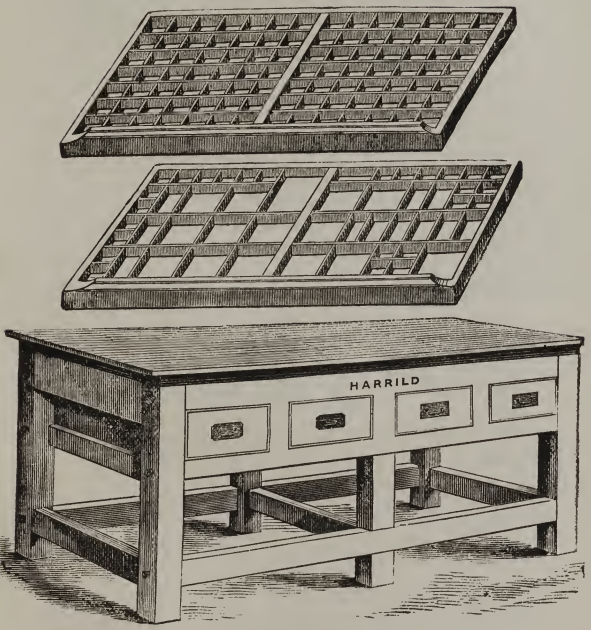
7	18	19	6
Truth is the law of art. Utter not as true that which you are not able	face with his tail. There are more lords in the land than bril- liant wits.	None are so deaf as those that won't hear. What is done in the night will	All are not saints who go to church on Sundays. Take heed will surely speed.
10	15	22	3
Little : the proof The proof of the pud-	Little and often fills a purse. Buy what you do not want, and you may be	When the wine is in, the wit is out. The zohar tavern is	a conqueror of his worst enemy. The best sauce is a good appe- tite. R 2
9	10	23	2
Lazy folks give them- selves most trouble. The wise man thinks he knows a	little : the proof The proof of the pud-	the better part of the journey. No wild goose ever laid a tame egg.	Say what is well, and do what is better. He that masters his passion, is

A Sheet of Twelves.

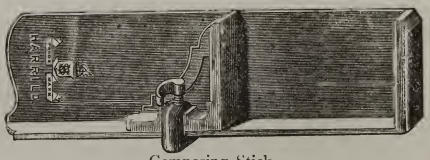
OUTER FORME.								INNER FORME.									
13	20	21	12	11	22	19	14	27	6	30	3	15	2	18	31	26	9
it must be bad for the client's eyes.	appear in their day.	for the folly of the rest.	Marry in haste and thou mayest repent at leisure.	ding is in the tankard.	When the wine is in the wit is out.	None are so deaf as those that won't hear.	stately be grows.	Little and often fills a purse.	a conqueror of his worst enemy.	One cross word begets another.	Good at a distance is better than evil near at hand.	face with his tail.	Act well and fear no man; act ill and fear all men.	A small leak will be enough to sink a great ship.	Truth is the first law of art.		
The more you court a mean man, the more he will	Are not seen by sunshine.	When the heart is happiness.	When the cause is a trifle, the knife,	When the wolf goes to steal he goes a great deal more.	Journeys end in lovers meeting.	Rich fools are the wise men's asses.	Take heed what you do at first, that you do not after repent.	Read but no books.	All are not scholars who go to church on Sundays.	Eat to live, but not live to eat.	Better than a gift is a good appetite.	Where the grass grows the ox goes.	Many are willing to	The mob has many a	Utter not all you know, which you are not able		
20	21	12	11	22	19	14	27	6	30	3	15	2	18	31	26	9	24
appear in their day.	for the folly of the rest.	Marry in haste and thou mayest repent at leisure.	When the cause is a trifle, the knife,	ding is in the tankard.	When the wine is in the wit is out.	None are so deaf as those that won't hear.	stately be grows.	Little and often fills a purse.	a conqueror of his worst enemy.	One cross word begets another.	Good at a distance is better than evil near at hand.	face with his tail.	Act well and fear no man; act ill and fear all men.	A small leak will be enough to sink a great ship.	Truth is the first law of art.	Lazy folks take most trouble.	It is quite possible to be too clever.
25	8	7	10	23	18	31	2	16	17	24	9	26	29	4	1	32	5
wound who are afraid to see it.	to vouch for as you do for yourself.	As you do sow you shall reap.	The way is seldom wanting to those that will.	the better part of the	face with his tail.	Act well and fear no man; act ill and fear all men.	Say what is well, and do what is better.	He that masters his passion, is	obliged to	An empty purse has no ears, you cannot	jest with	Enough is as good as a	feast.	But knows a	egg's	for in a day.	
25	8	7	10	23	18	31	2	16	17	24	9	26	29	4	1	32	5
MAXIMS.	to vouch for as you do for yourself.	As you do sow you shall reap.	The way is seldom wanting to those that will.	the better part of the	face with his tail.	Act well and fear no man; act ill and fear all men.	Say what is well, and do what is better.	He that masters his passion, is	obliged to	An empty purse has no ears, you cannot	jest with	Enough is as good as a	feast.	But knows a	egg's	for in a day.	
—o—																	
Good words cost little, but are very valuable.	wound who are afraid to see it.	Good men are a public good.															

APPENDIX III.

ILLUSTRATIONS.



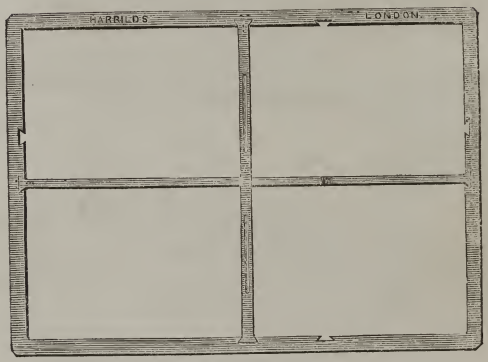
1. Upper Case. 2. Lower Case. 3. Imposing Stone.



Composing Stick.



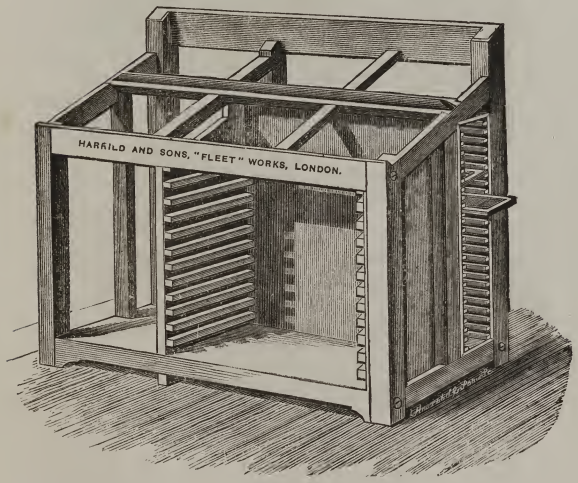
Mallet, Shooting-stick, and Planer.



Chase



Galley.



Frame.



Galley-press.

APPENDIX IV.

TERMS USED IN A COMPOSING-ROOM.

Author's proof.—The clean proof sent to an author after the compositors' errors have been corrected.

Bastard title.—A short title preceding the general title of a work.

Bastard type.—Type with a face larger or smaller than its appropriate body: as Nonpareil on Minion body, or Minion on Nonpareil body.

Batter.—Types accidentally injured in a forme.

Beard of a letter.—The outer angle supporting the face of a type and extending to the shoulder.

Blank page.—A page on which no matter appears.

Body.—The shank of the letter.

Boxes.—The compartments of a case in which the types are placed.

Break.—The last line of any paragraph

Casting off.—Estimating how many pages a certain quantity of copy will make in type.

Chapel.—The meetings held by compositors for the purpose of redressing grievances, collecting fines, and disposing of their funds.

Clean proof.—When a proof has but few faults in it, it is called a clean proof; and when a proof is to be sent to the author, the compositor is ordered to pull a clean proof.

Clearing away.—Properly disposing of materials after a work has been completed.

Close matter.—Solid matter with few break-lines.

Companionship.—All the hands on a work.

Composing.—Setting type.

Correct.—When the reader reads the proof, or the compositor corrects the mistakes marked in the proof, they are both said to correct; the reader the proof, the compositor the type.

Corrections.—The alterations or errors marked in a proof.

Cut-in letter.—A type of large size adjusted at the beginning of a line at the commencement of chapters.

Cut-in note.—A note justified into the side of a page.

Distributing.—Returning types to their various boxes after having been printed from.

Double.—A repetition of words.

Dressing a chase or forme.—Fitting the pages and chase with furniture and quoins.

Even lines.—When a piece of printing has to be executed in great haste, a number of compositors are employed on it, and the copy is cut into small pieces for each, to facilitate the making-up, imposing, and the general furthering of the work; if the copy

should be in long paragraphs, the compositors have each to begin a line and to make their copy end a line, frequently with great irregularity of spacing. This is termed making even. In newspapers it is of constant occurrence.

Fat.—Poetry and leaded matter.

Folio.—The figure or figures which stand at the head of the page; also a sheet of paper once doubled.

Forme.—The pages when imposed in a chase.

Foul proof.—A proof with many faults marked in it.

Fount.—An assortment of type in definite proportions.

Furniture.—Strips of wood or metal, placed around and between pages when imposed.

Gauge.—A strip of reglet with a notch in it, passed with the making up, to denote the length of the pages.

Get in.—To set close.

Gutter-sticks.—Furniture used in imposition to separate the pages.

Half-title.—The title of a book inserted in the upper portion of the first page of matter.

Head-line.—The top line of a page containing the running title and folio. When there is no running title the folio is styled the head-line. Chapter lines are head-lines, as are also the titles of articles in periodicals and newspapers.

Imposing.—Arranging and locking up a forme of type in a chase.

Imprint.—The name of the printer or of the publisher appended to jobs or title-pages.

Inferior letters.—Small letters cast near the bottom of the type.

Justifying.—Spacing out lines accurately.

Keep in.—To crowd in by thin spacing.

Keep out.—To drive out or expand matter by wide spacing.

Kerned letter.—Type of which a part of the face hangs over the body.

Laying cases.—Filling cases with a fount of new type.

Laying pages.—Placing pages on the stone in the proper order for imposition.

Lean.—Close and solid matter.

Lean face.—Light, thin type.

Letter hangs.—When the page is out of square.

Locking up.—Tightening up a forme by means of quoins.

Longcross.—The bar that divides a chase the longest way.

Low case.—When the compositor has set almost all the letters out of her case.

Making up.—To arrange the lines of matter into pages.

Making margin.—In imposition, arranging the space between the pages of a forme so that the margin will be properly proportioned.

Measure.—The width of a page.

Open matter.—Matter widely leaded or containing numerous break-lines.

Off its feet.—When matter does not stand upright.

Out.—An omission marked in a proof by the reader.

Over-running.—Carrying words backward or forward in correcting.

Passing the making-up.—Passing to the next hand in order the lines remaining (if any) after a compositor has made up her matter, together with the gauge and proper folio.

Pie.—Type promiscuously intermingled.

Planing down.—To bring down types evenly on their feet, by laying a planer on the page and stiking it firmly with a mallet.

Revise.—The last proof of a forme before working it off.

Riding.—Type at the end of a line catching against a lead, or the ends of leads overlapping each other.

Runs on sorts.—Requiring an inordinate proportion of particular letters.

Shank.—The square metal upon which the face of a letter stands.

Signature.—A letter or a figure used at the bottom of the first page of a sheet, to direct the binder in placing the sheets in a volume.

Sorts.—The letters in the several case-boxes are separately called sorts, in printers' and founders' language.

Squabble.—A page or forme is squabbled when the letters are twisted out of a square position.

Shoulder.—The upper surface of the shank of a type not covered by the letter.

Stet.—Written opposite to a word, to signify that the word erroneously struck out in a proof shall remain.

Superior letters.—Letters of a small face, cast by the founder near the top of the type.

Table work.—Matter consisting partly of rules and figures.

Take, or Taking.—A given portion of copy.

Turn for a letter.—When a sort runs short, a letter of the same thickness is substituted, placed bottom upward.

Wayz-goose.—A term given to the annual dinner customary among printers during the summer months.

White line.—A line of quadrats.

White page.—A blank page.

Working in pocket.—When the hands share equally their earnings on a work.

APPENDIX V.

MISS EMILY FAITHFULL wrote as follows in 1874:

In the end of 1859 our attention was directed to the printing trade as offering a field for the employment of women, and early in the following year the Victoria Press was opened in the face of a great and powerful opposition,* and we commenced what was then considered a rash experiment, and perhaps might have proved so, but for the liberal support accorded by friends who appreciated the difficulties we had to encounter from those who tried to check the movement by fair means or foul.

The opposition was not only directed against the employer, but the female appren-

* Mr. Gladstone in speaking on monopolies (about the date to which we allude) observed ;—"Then we come to the printer's monopoly—a powerful combination, which has for its first principle that no woman shall be employed, for reasons obvious enough—viz., because women are admirably suited for that trade, having a niceness of finger which would enable them to handle type better than men; they are, however, excluded by the printers' combination."

tices were subjected to all kinds of petty insults. Unmanly tricks were played upon them; their frames and stools were covered with ink so as to soil their dresses unawares, the letters were mixed in their boxes, and their cases were emptied of "sorts."

Nevertheless, after some years of work, in spite of foes without and traitors within, property purposely injured, machinery wantonly broken, &c., &c., we have steered our little bark safely through the natural and artificial perils by which it was surrounded, and can now point to an office in thorough working order, producing its own monthly magazine and weekly paper, together with the books, reports of societies, chancery bills, cards, and circulars, with which the friends of the movement from all parts of the country kindly favour us.

Nor does the success of our experiment stop here; we gladly and thankfully recall the fact that female compositors are now employed in several other offices; the applications for "trained hands" are increasing. During the last month we have received letters from different correspondents asking us

to send women compositors and proof readers to country offices. For the women who have taken up this trade have proved equal to their work. They "set up type" with expedition and accuracy. We have no hesitation in saying, after our long experience, that young girls learn with greater rapidity than boys of the same age; they are not only more intelligent, but they are far more attentive.

They have another vantage ground which employers will not be slow to recognise—viz., habits of sobriety. They do not ask for a few hours' leave of absence and remain away a couple of days "on the spree," which too often forms the man's excuse for placing the master printer in a position of more or less awkwardness, according to the size of the office.

And in one direction the introduction of women into printing offices may prove beneficial to others as well as to themselves. This has been tested to a great extent in America. Not only did we find women at work in Harper's splendid office in New York, but during a visit to Harvard, Mr. Houghton, the proprietor of the *Riverside Press*, kindly

took us over his immense establishment, where we found men and women at work, side by side, setting up type. He spoke not so much of the work executed by the nimble fingers of the women, but of the moral effects of their presence there. The men had been shamed out of the use of bad words and habits, and he declared that it was impossible to over rate the good achieved, adducing that in the interests of his business nothing would induce him to have a room in which men worked alone. And this is justly regarded as a model Press in America. It reminds you of the good old days when the printer was a scholar. The heads of departments are all college men. When we had concluded our tour of inspection, and Mr. Houghton had assured us that his idea of introducing women compositors was due to a visit he had paid to our own Victoria Press, we indeed felt amply rewarded for any anxiety experienced in the establishment of an office which had not only helped English women, but actually influenced the fate of their sisters on the other side of the Atlantic Ocean—far beyond its own immediate centre.

Female compositors can earn from 10s. to 30s., but a good reader sometimes receives £2 2s. a week. Before anyone is qualified to undertake this position they must spend about twelve months in learning the technicalities of the business. Quickness of eye and a thorough knowledge of grammar and punctuation are indispensable, but they are not sufficient qualifications. We must be emphatic on this point, for many ladies come to us, and think because they can detect an error in some newspaper or magazine article, they are capable of filling the very onerous position of a reader* in a printing office.

Unfortunately, few ladies ever think, or are allowed to think, of preparing themselves for work; they never dream of it until driven to take it up for self support, and then require immediate payment. Now, charity cannot find an enduring place in the labour market, consequently women cannot be placed in positions of trust and respectability simply

* Several ladies have applied for a readership in a printing office lately vacant, stating as their qualification a capacity for reading aloud; another lady stated that "she knew she could undertake it for her father was a solicitor, and she had often copied out legal documents."

because they need remuneration, and those who desire to undertake any work in connexion with printing must be prepared to train themselves.

In confirmation of the opinions we have expressed about the position of a proof reader, we quote the following observation from a practical printer, who has always been friendly to the movement, and is a recognised authority on this point. He writes in answer to our enquiry:—"There *must* be a previous acquaintance with practical printing. A very few people will do without it, but they are exceptions. By rights, there ought to be three or four years' experience as a compositor first. Then a few months under careful supervision may make a reader."

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Every number of the *Victoria Magazine* perceptibly furthers the good work.—*Oxford Undergraduates' Journal.*

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